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one hand, and on the other hand, with the study and appreciation of good literature." Again, the authors have made a happy combination of the newer ideals of teaching composition with the older and more classic principles of rhetorical technique—a feature that some recent writers of composition books have tried, but have only succeeded in making a literary curiosity or freak without having a father in rhetoric or a mother in composition.

Part I of this book is devoted to the forms of discourse—"Narration," "Description," "Exposition," and "Argument," with a special chapter on "The Drama." The pith of this part of the book lies in the principle that the authors aim to impress the pupil with the idea that "his own compositions are, and must be, identical *in kind* with the methods by which distinguished writers have produced those effects which please or impress him in his reading."

Part II takes up the "Paragraph," the "Sentence," and the "Choice of Words"—the part which deals with the rhetorical technique. One feature in this part of the book is unique: the treatment of "Improprieties in Language." Unlike the old familiar parallel list of correct and incorrect use of a word or phrase, the authors define the standard of usage, and to quote from the book, "the four main principles of choice (correctness, precision, appropriateness, and expressiveness) are fully explained and illustrated; but the correction of specific improprieties is left to the teacher, who will, of course, note these faults when they occur in the student's writing or conversation, and thus adapt his instruction to the actual needs of the individual."

Another commendable feature of this unusually commendable book is the printing of important words or ideas in black-type letters.

Our brief review of this excellent book can give no adequate idea of its many valuable features. The authors have evidently learned from their experience in writing other books just what is needed, and they have produced a book that will stand the test of the teacher, the pupil, the supervisor, and the ubiquitous reviewer.

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The Dido Episode in the Aeneid of Virgil. By NORMAN WENTWORTH DE WITT. Chicago, dissertation. Toronto: William Briggs, 1907. Pp. 78.

The literary appreciation of this dissertation constitutes its chief merit and claim to attention. The writer possesses a considerable competency in handling old problems and displays an agreeable skill in a graceful restatement of old discussions. The work, however, hardly marks an advance upon the critical study of the fourth book of Virgil's *Aeneid*, for which we are all so heavily indebted to Glover, Heinze, Sellar, Nettleship, Conington, Sainte-Beuve, Rohde, J. R. Green, and Julia Wedgwood.

The dissertation discusses such problems as the Rise of Erotic Poetry, the Poetics of Erotic Poetry, Aeneas as a Lover, the Tragic Character of Dido, and Virgil's Indebtedness to Apollonius Rhodius and Catullus. The conclusions that are advanced are in the main quite correct, although perhaps, in view

of the character of the material, there is room, within broad limits, for much freedom of thought and consequently for difference of opinion.

We are, for example, not convinced that Aeneas was *not* in love with Dido; the evidence for conviction (despite the skill shown in making out a case) is really no evidence at all for the point at issue. It was obviously not within the scope of the poet's purpose to make a full revelation of the character and degree of the *Roman* hero's passion. The question is rather one of degree than of fact, and the final answer must be sought outside the *Aeneid* altogether, in the subtleties of racial temperament and fluctuating social habits; possibly Catullus lxii. 3, 4 throws some light upon the question. Enthusiasm for the Roman poet carries the writer into an altogether too severe condemnation of Apollonius Rhodius; authoritative appraisers of literary values have lately given the Alexandrian poet deserved credit for brilliant penetration and a masterly technique. Recognition of literary *merits* that defied the fading genius of Greece, is far more likely to reach the golden mean of truth than the easier and more obvious criticism of *demerits*, subject to all too frequent assaults from the stronghold of prejudice. The verbal parallels that are quoted (chap. vii.) to establish the relationship of Virgil to Catullus represent a method of external criticism, often applied, but as often failing to demonstrate spiritual affinities. It is quite conceivable that *Aen.* iv. 612: *nostras audite preces* was *not* inspired by the colorless *meas audite querellas*, Catullus lxiv. 195; it is, however, quite within the realm of possibility that the more striking similarity of "*Talia saecula*" *suis dixerunt "currere"* *fusis* *Concordes stabili fatorum numine Parcae* (Virgil, *Ecl.* iv. 46, 47) to *Currite ducentes subtegmina, currite, fusi* (Catull. lxiv. 327) *does* suggest a *conscious* reflection.

It is, perhaps, ungracious and not within the zone of this brief review to dwell at length upon numerous details and generalizations that are not entirely true, and it is a pleasanter task to call attention to such excellent summaries as that upon p. 43, beginning "Virgil has succeeded in maintaining the high tension of interest required by tragedy." To penetrate the inner consciousness of an "age whose mind was on the strain and divided against itself" is no slight task, and perhaps this dissertation may prove a preliminary study to a fuller investigation of problems of perennial interest.

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Laboratory and Field Manual. By JOSEPH Y. BERGEN and BRADLEY M. DAVIS.
Boston: Ginn & Co., 1907. Pp. 257. \$0.90.

This manual designed by the authors to accompany their recent *Principles of Botany* is in many respects superior to any laboratory guide available to students of elementary botany. Better than any of its predecessors it combines the several departments of botany in a way that renders it capable of adjustment to the widely varying conditions in secondary schools. In general the book is to be commended for its range of exercises and its clearness.

The laboratory work begins with the study of the structures and functions of seed plants. The study of "types" follows and makes up the bulk of the exercises. Outlines for ecological studies form the third section. The remainder